



VOLUME

HOW TO DRAW
THE FACE

BY LAURA H. RUBIN

VOLUME

03

HOW TO DRAW THE FACE

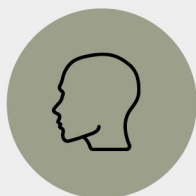
FROM ANY ANGLE

Welcome to volume **three**!

In this volume you will learn how to combine ears, nose, mouth and eyes with the Loomis head and also a simple method to draw faces frontally and from the side.

Like in the last volume, you have again many exercises in which you can apply and repeat what you have learned.

THIS VOLUME CONTAINS **7 CHAPTERS**



Simple version of the Loomis head – front and side view



Eyes, nose, mouth and ears – front and side view



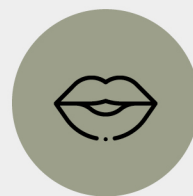
Anatomy of the head & face



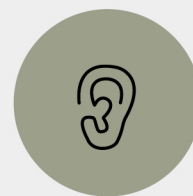
The eyes
from any angle



The nose
from any angle



The mouth
from any angle



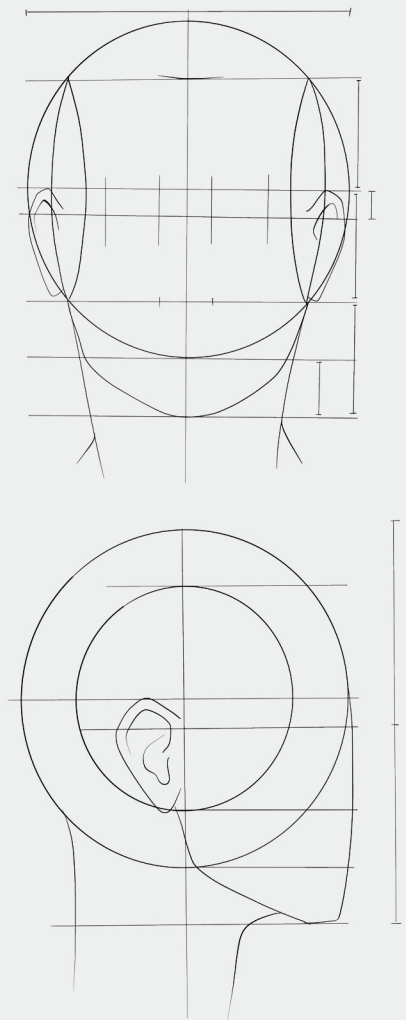
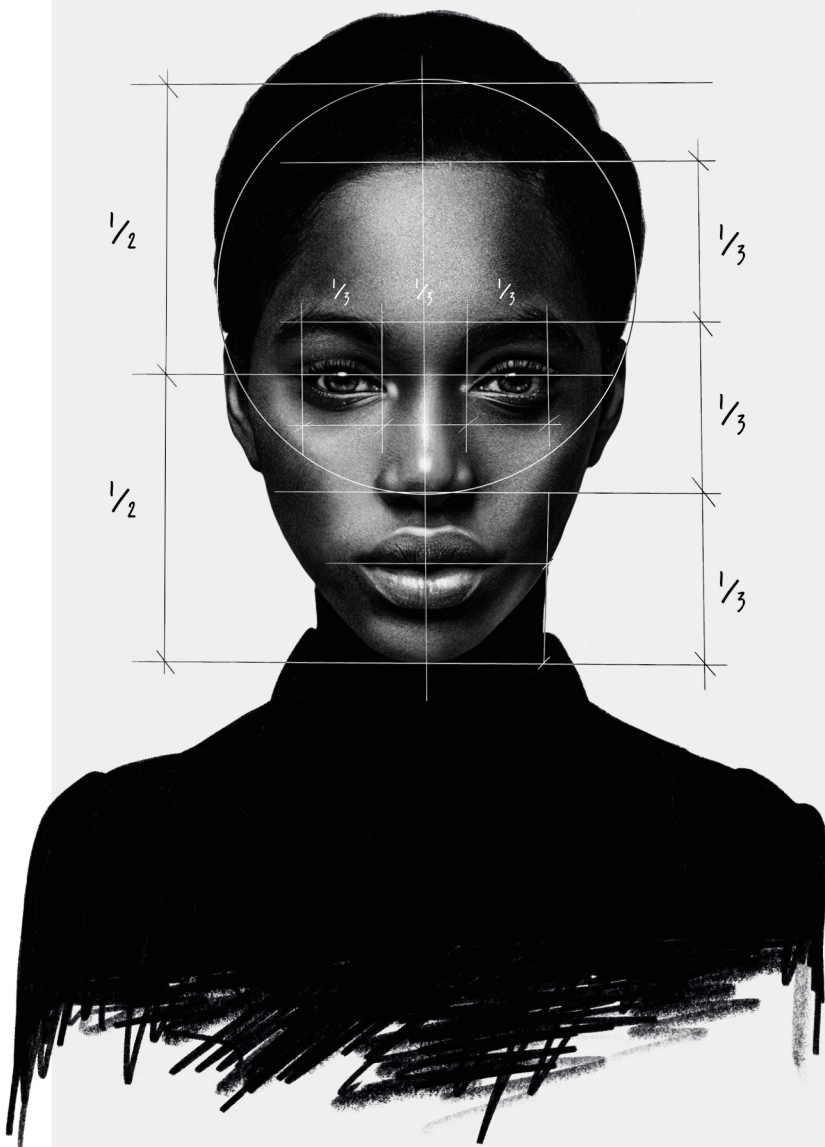
The ears
from any angle

SIMPLE FRONTAL & SIDE LOOMIS HEAD

With this simplified Loomis method can draw a wonderful portrait without much anatomical knowledge. The disadvantage of this method is that you can only draw frontal and side perspectives. More complex perspectives and anatomical basics will be discussed right after this chapter.

Below you can see a simplified version of the Loomis grid we were looking at in the previous chapter. I recommend this simplified variant if you draw frontal and side views.

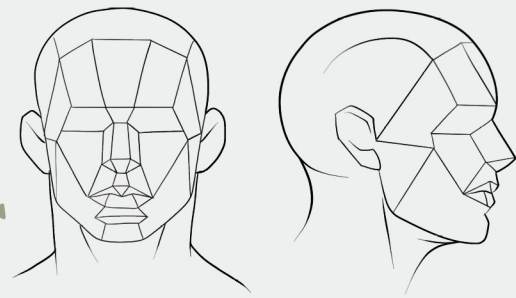
LET'S GIVE IT A TRY ON THE NEXT PAGE!



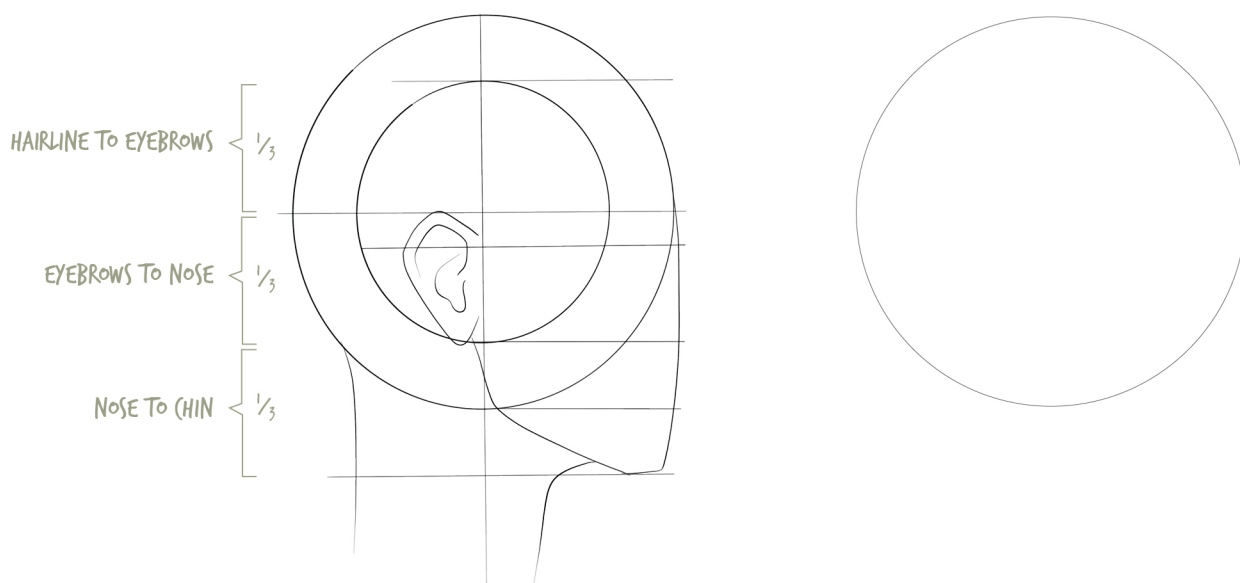
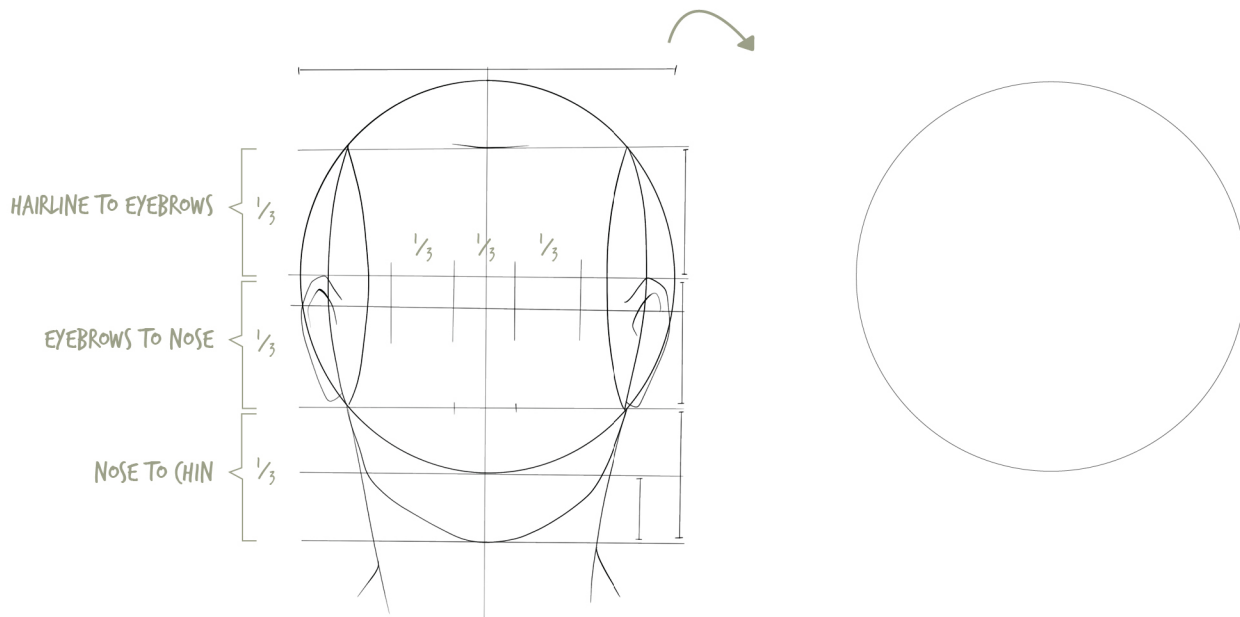
CHAPTER 1 – SIMPLE FRONTAL & SIDE LOOMIS HEAD

If you take a closer look, you will notice that in this simplified grid we only draw the most necessary information for the front and side views. This way we can save a lot of time.

THE ORIGINAL
LOOMIS HEAD



Try to redraw these two simplified Loomis heads:

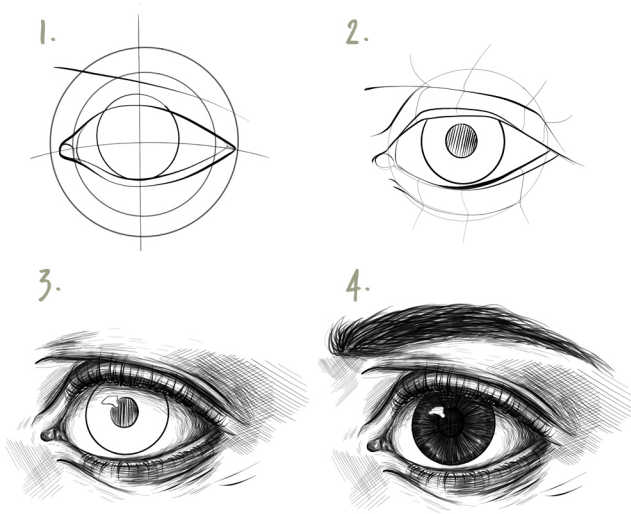


THE EYES – FRONTAL & SIDE VIEW

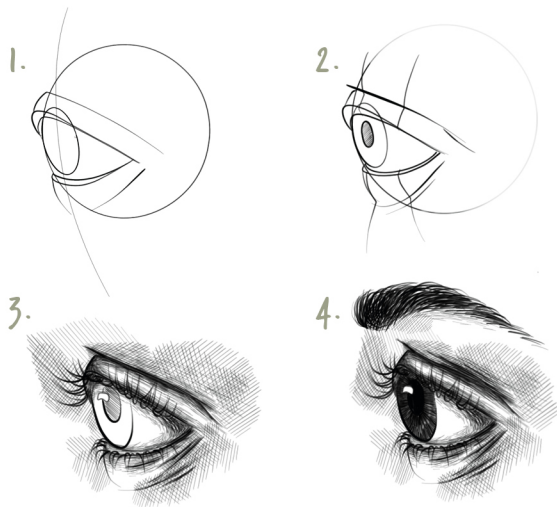
Next, we draw the frontal and side views of the eyes, nose, mouth and ears. We will look at more complicated perspectives later.

FUN FACT:

The only organ more complex than the eye is the brain.



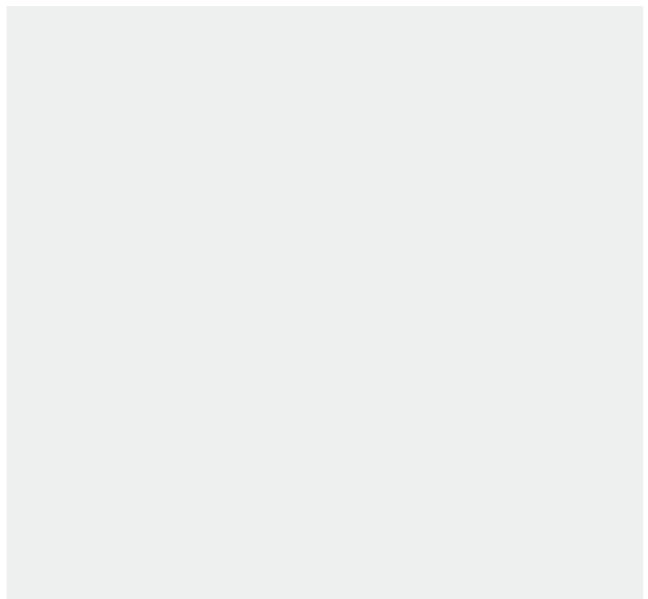
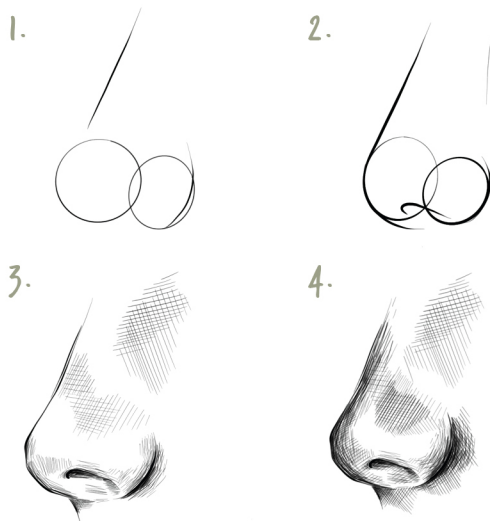
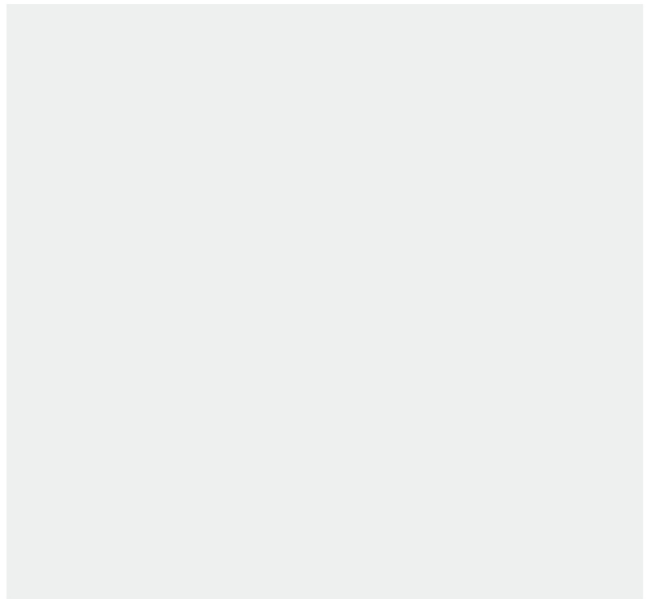
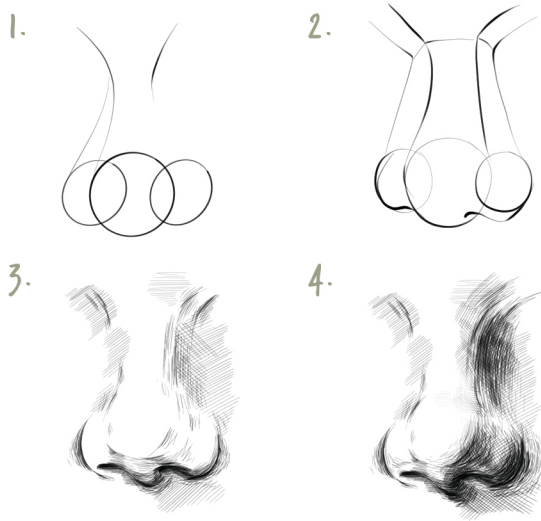
(CORRECT SHADING IS EXTREMELY IMPORTANT. LEARN MORE ABOUT THIS IN VOLUME 01. (AVAILABLE FOR FREE))



THE NOSE – FRONTAL & SIDE VIEW

FUN FACT:

You don't sneeze while you're sleeping because the nerves that trigger sneezing are also sleeping.



THE MOUTH – FRONTAL & SIDE VIEW

FUN FACT:

The inside of your mouth contains as many bacteria as there are people on Earth.

1.



2.



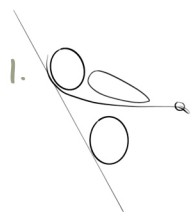
3.



4.



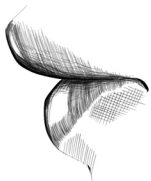
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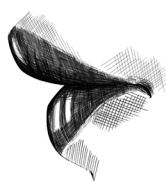
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3.



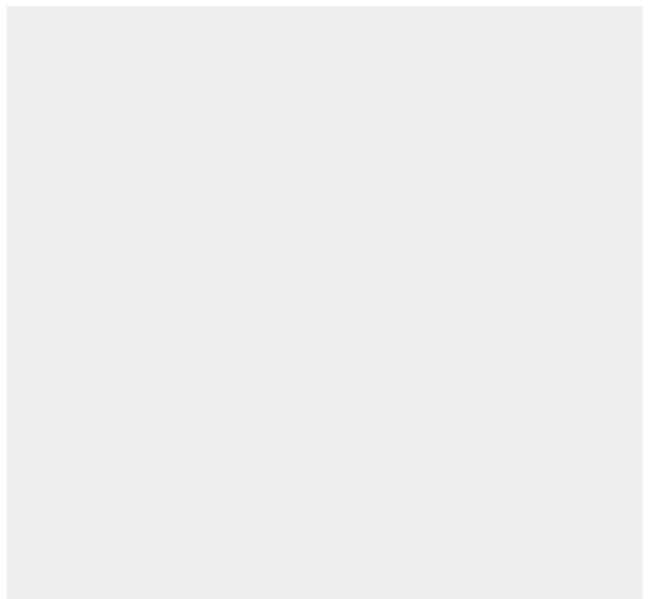
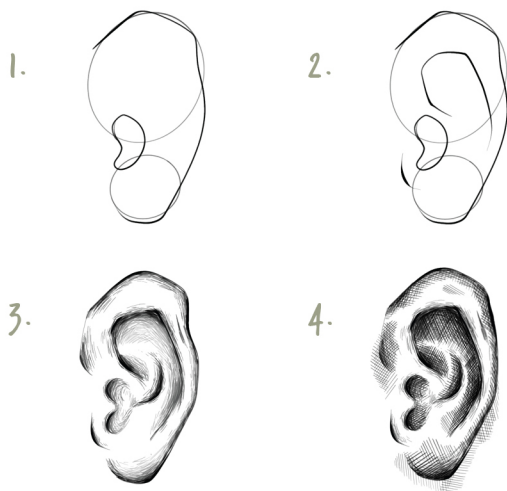
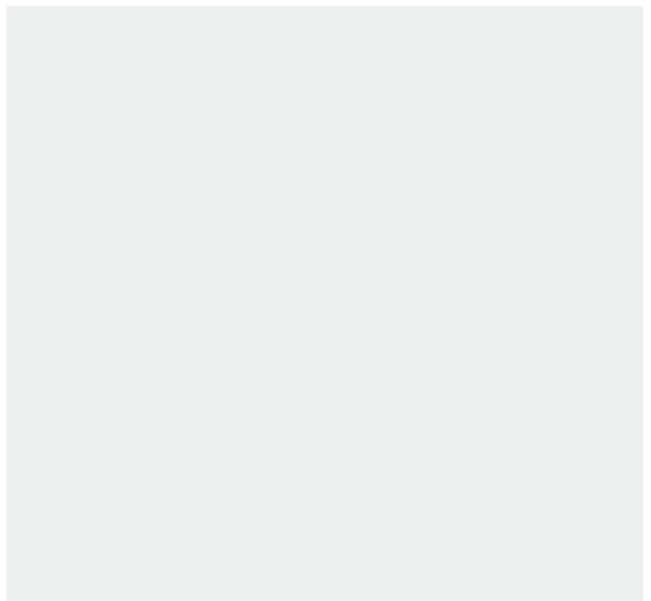
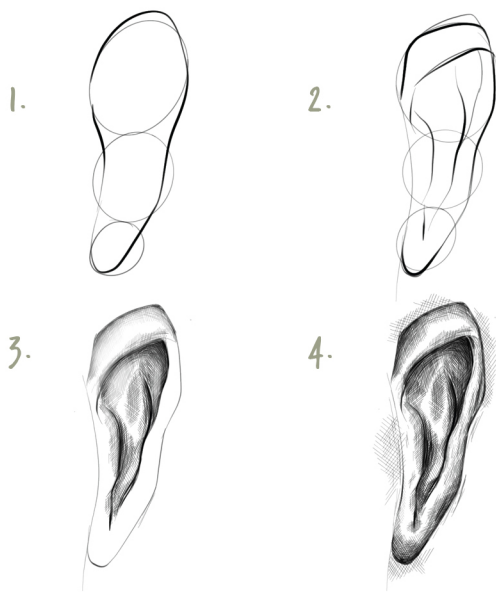
4.



THE EARS – FRONTAL & SIDE VIEW

FUN FACT:

While you're sleeping, your ears continue to function.
They will pick up sounds, but your brain blocks them out ...
I don't think my brain knows that!



WELL DONE!

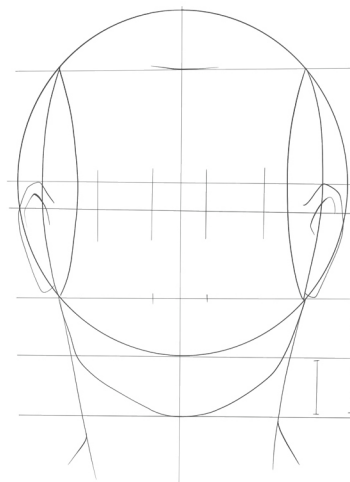
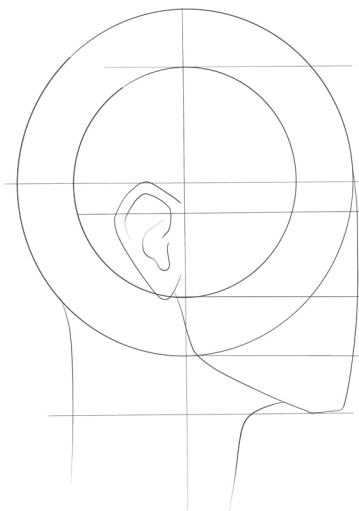
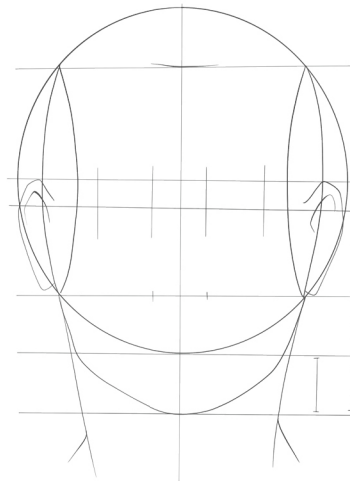
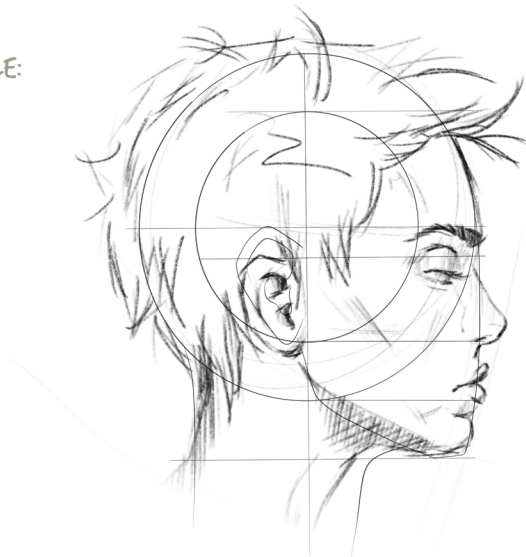
EXERCISES – FRONT AND SIDE VIEW

Of course you still need practice and routine ... so here are some more exercises before we move on to the next section.

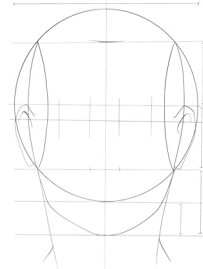
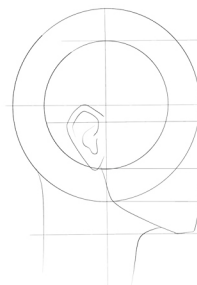
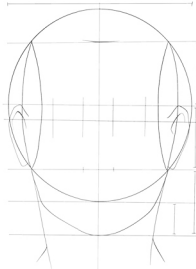
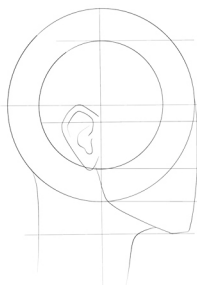
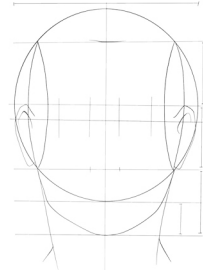
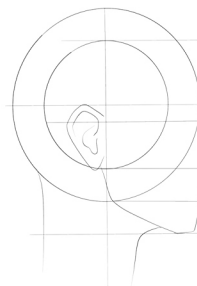
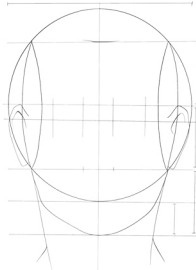
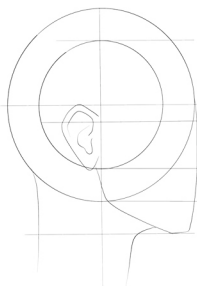
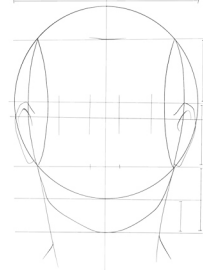
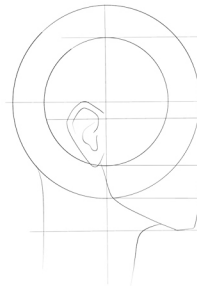
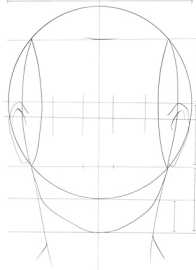
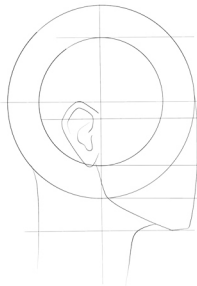
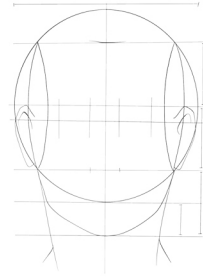
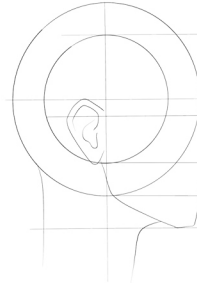
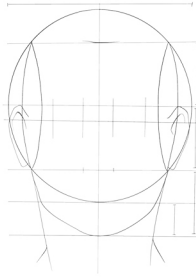
Use the grids to sketch some faces.

DON'T THINK TOO MUCH ABOUT WHAT THE RESULT MIGHT LOOK LIKE, JUST START DRAWING :D

EXAMPLE:



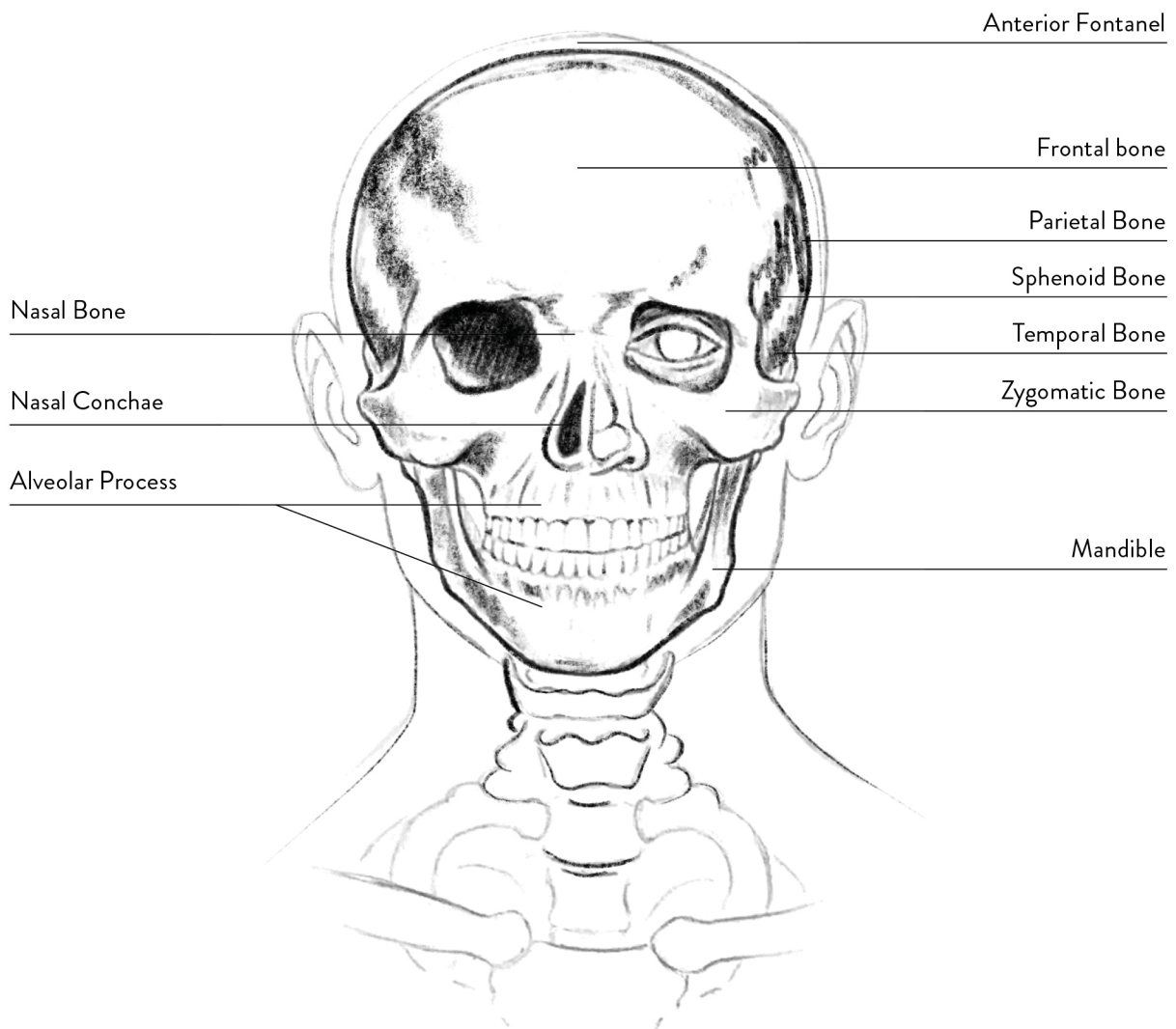
EXERCISE – FRONTAL & SIDE VIEW



ANATOMY OF THE FACE

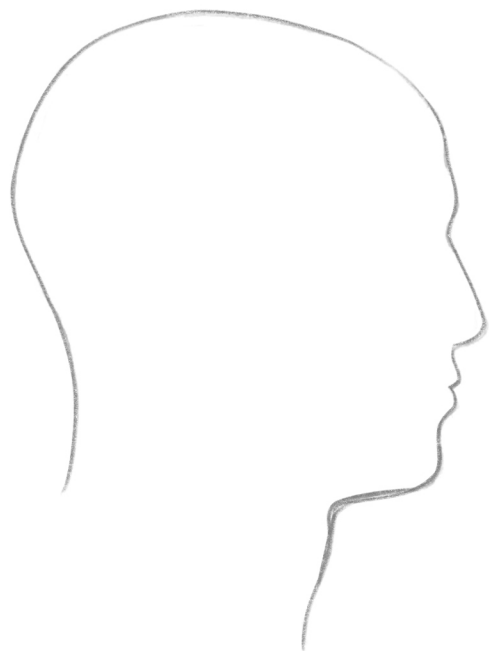
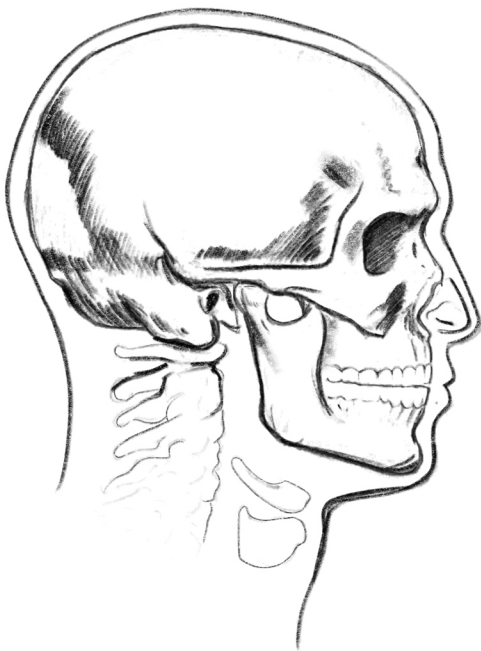
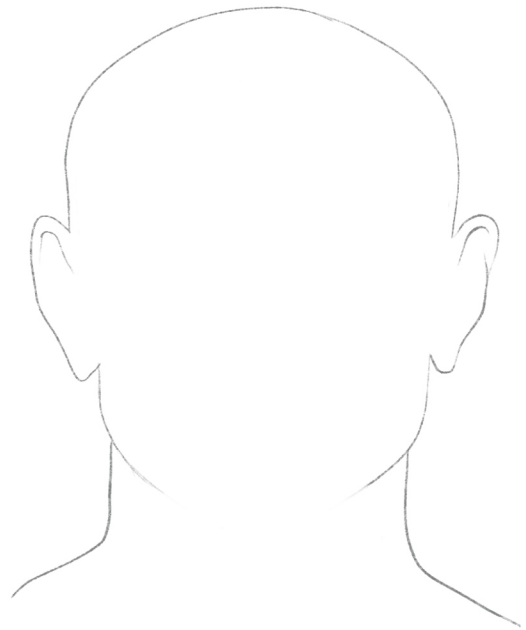
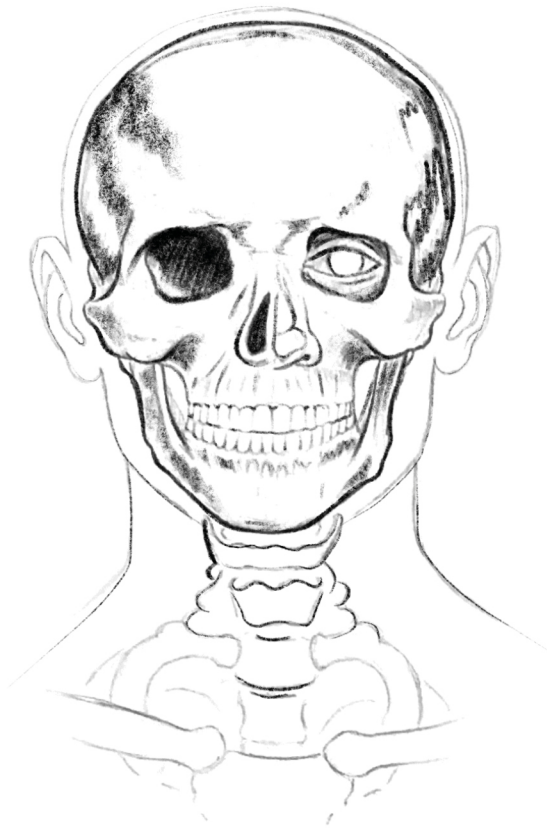
To be able to draw a face from every possible perspective, we first need to understand a little more about the general anatomy of the face. Although the structure of the bones and the muscles that give a face its shape are not visible in the final portrait, they

define the final shape of the head as well as the location of the eyes, nose, mouth and other facial features. Those who know the anatomy of a face can draw it more realistically.

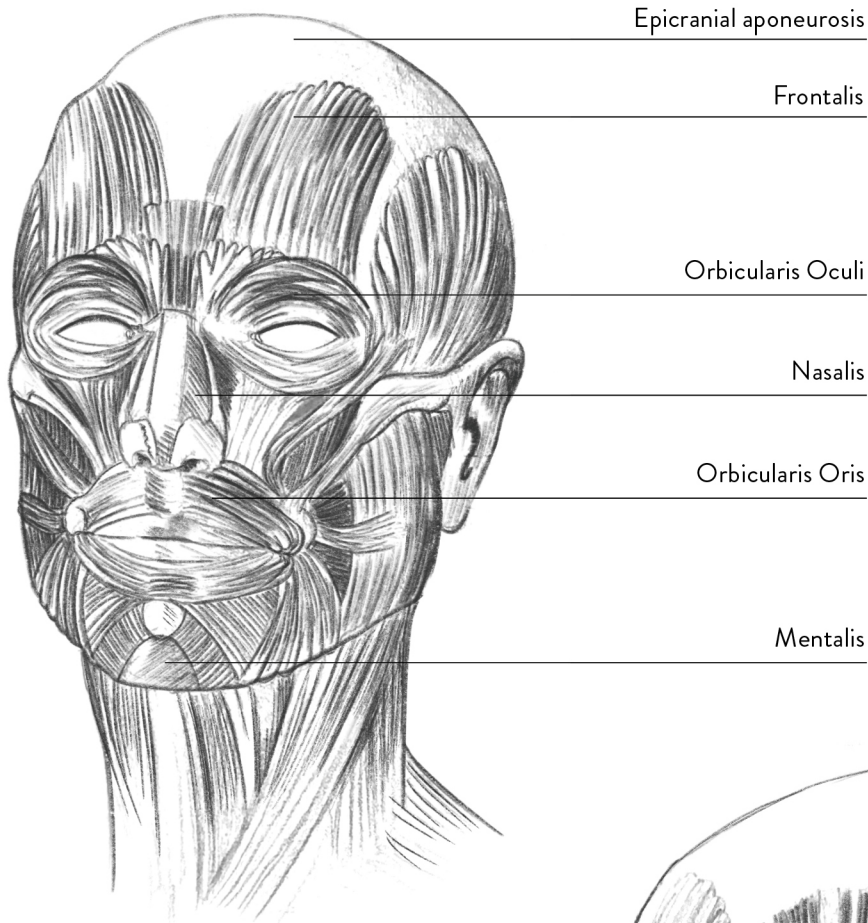


LEARNING BY DOING ;D

The shape of the skull is most decisive for the head and face proportions. To remember the shapes as much as possible, try to sketch the skull into the silhouette. **TAKE YOUR TIME.**



CHAPTER 3 – ANATOMY OF THE FACE



MOST OF THE FACE MUSCLES ARE DIRECTLY ATTACHED TO BONES AND THEREFORE DO NOT CONTRIBUTE SIGNIFICANTLY TO THE SHAPE OF THE FACE (AS OPPOSED TO THE BONES).

Temporalis

Procerus

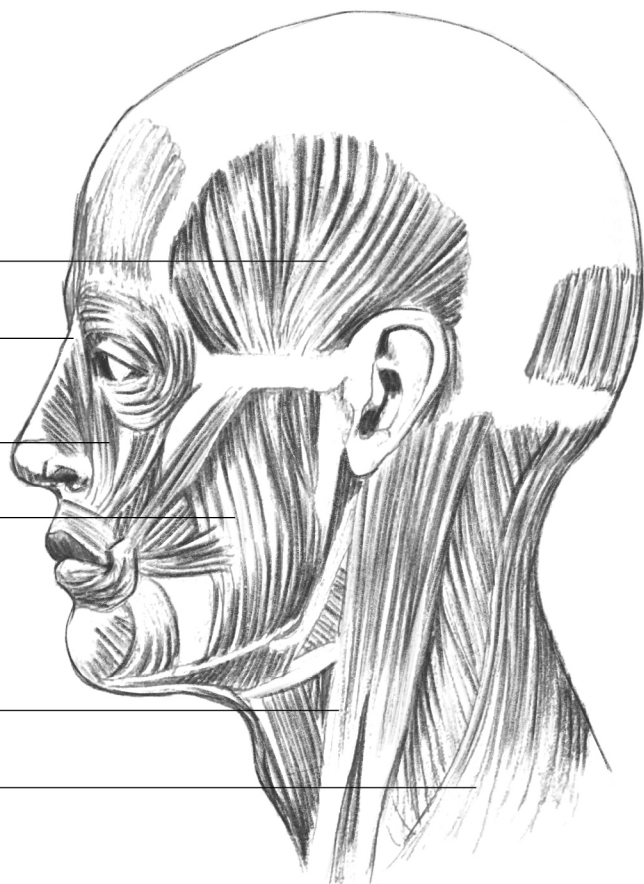
Levator labii superioris

Masseter

THE MUSCLES YOU CAN SEE MOST EASILY FROM THE OUTSIDE ARE THOSE ON THE NECK.

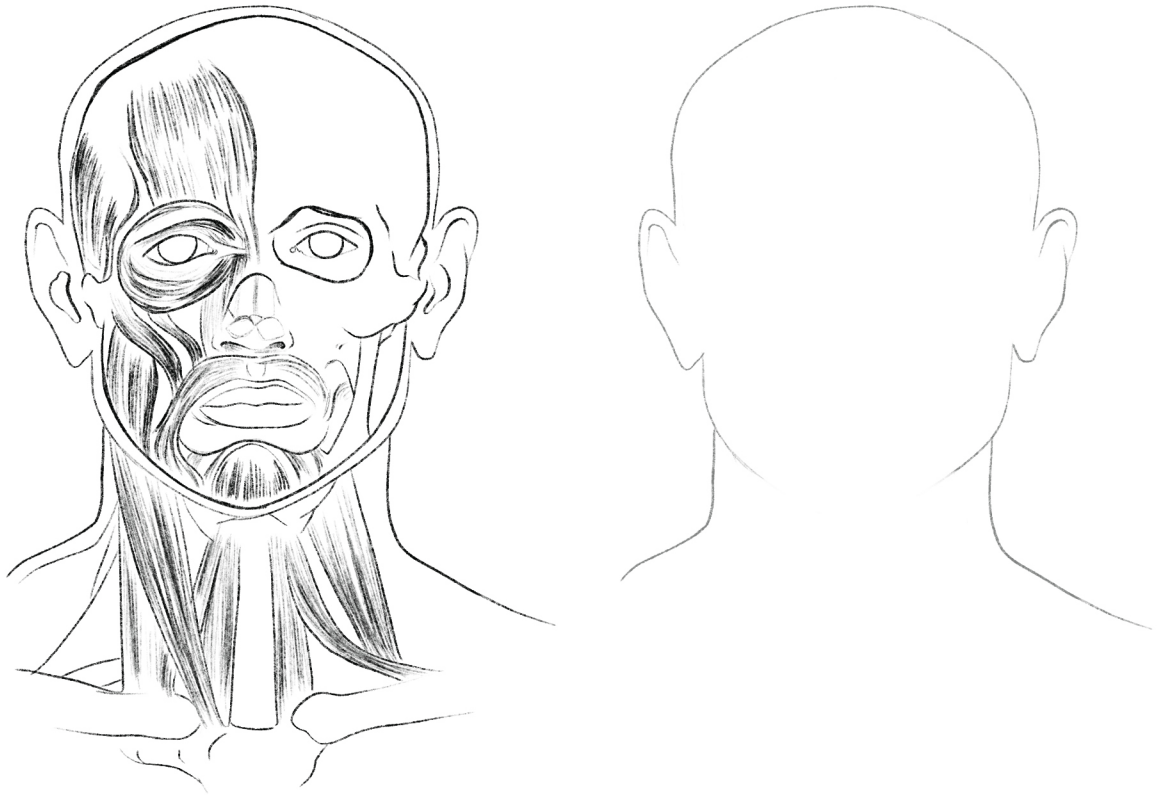
Sternocleidomastoid

Trapezius



CHAPTER 3 – ANATOMY OF THE FACE

Try to draw the half skull, half musculature head



NOTE:

EVEN IF THE MUSCLES ON THE NECK HAVE NOTHING TO DO WITH THE FACE ITSELF, THEY ARE RELEVANT FOR PORTRAIT DRAWINGS:



THE EYES FROM ANY ANGLE

Finally we can work on **the eyes, nose, mouth and ears from any angle!** Now you know how to draw eyes frontally and from the side, and you've also learned a little about the anatomy of the face. A great foundation to move on to the details!

A little warning: This chapter can be pretty difficult and needs a lot of practice. But this part will give you a good basis so you can understand how it works – Practice makes perfect!

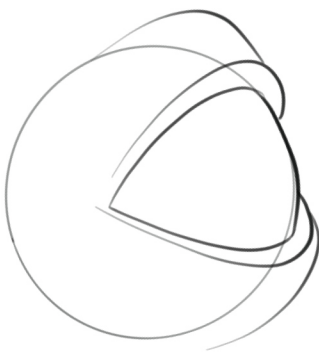
THE EYELID

Let's reconstruct an eye with a few simple objects in order to understand how the eye is built.

In my case it's a white balloon, my beige winter cap, and my better half's black beanie. **TADAA** – we have a simplified eye with eyelids!

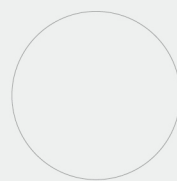
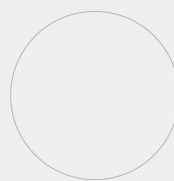
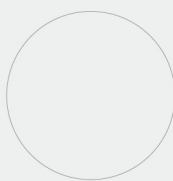
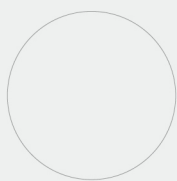
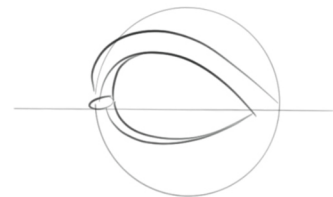
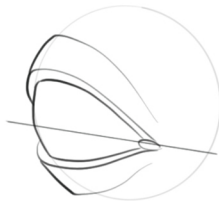
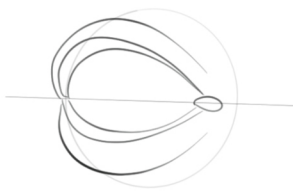
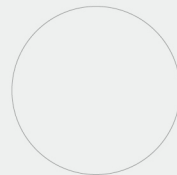
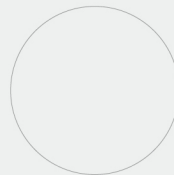
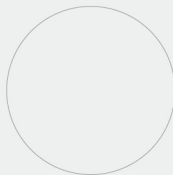
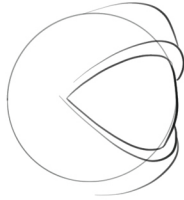
Always try to remember this simple composition when you're drawing an eye, it can help you to get started.

Let's test it right away on the next page.



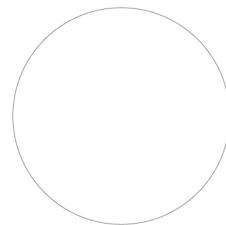
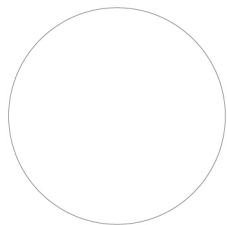
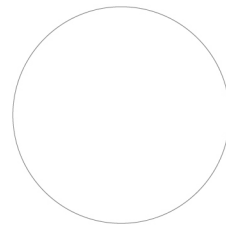
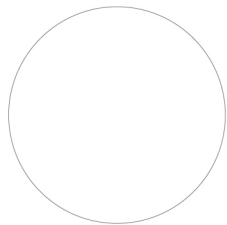
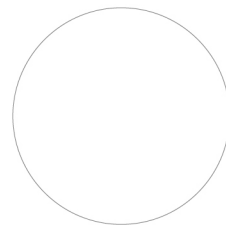
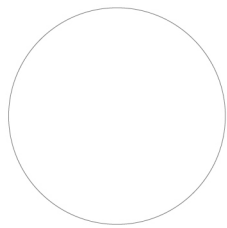
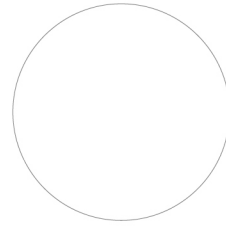
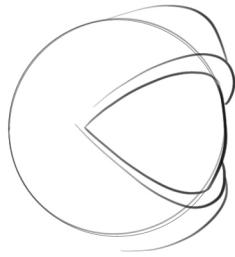
CHAPTER 4 - THE EYES FROM ANY ANGLE

Try to draw the ball with the two caps ...
or rather the eye and the eyelids:



CHAPTER 4 - THE EYES FROM ANY ANGLE

Now draw different eyelids from memory
or use a selfmade eye as reference.

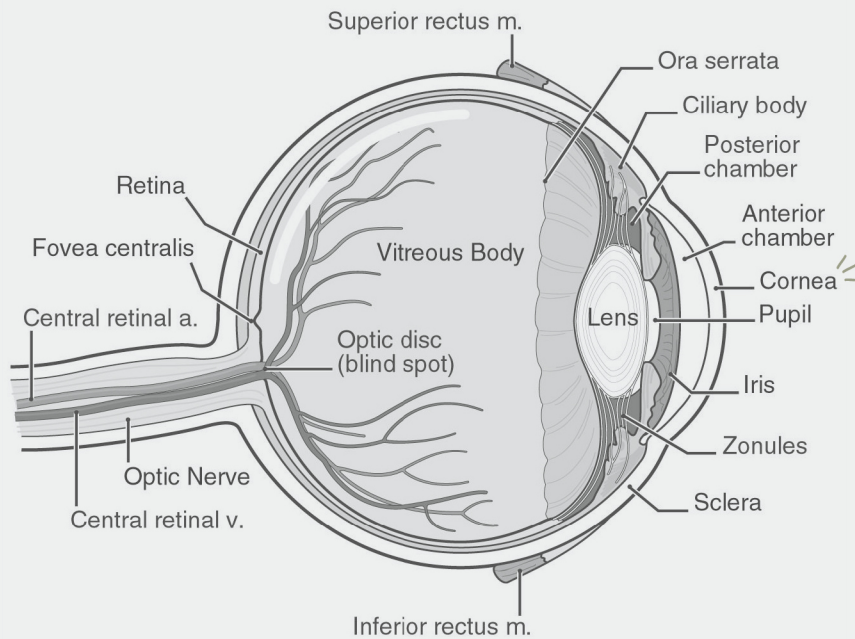
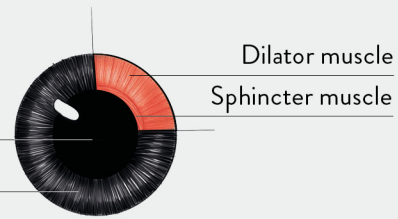


PUPIL AND IRIS

Next let's take a closer look at the pupil and iris in relation to the different perspectives.

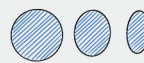
Pupil

Iris

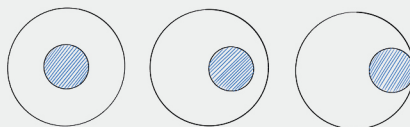


Relevant for drawing:

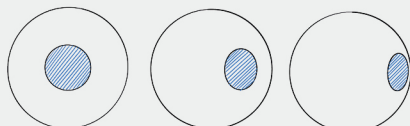
The further the pupil turns away, the more oval it becomes



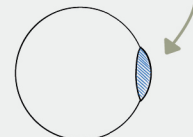
WRONG >



RIGHT >

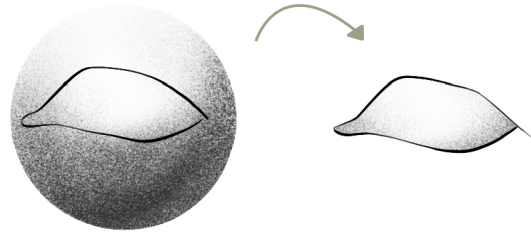


Also note that the cornea in front of the pupil and the iris protrudes from the eye.



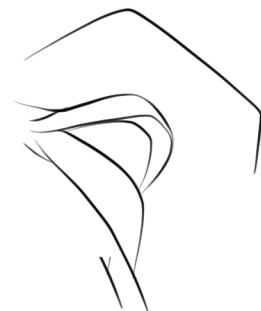
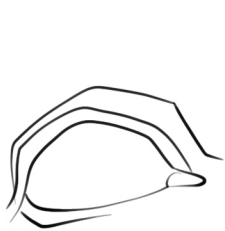
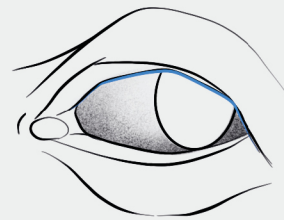
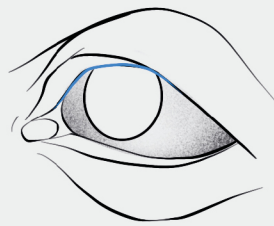
SHADING

Also very important for the perspectives of the eyes are the shading. With wrong shading you can do a lot of damage, especially to the eyes. But the good news is, the shading is very simple:



Try to integrate the iris and the shading into the eyes below.

EXAMPLES >



DETAILS AROUND THE EYE

Draw the eyes with the details around them.
If you like, you can also draw the iris.

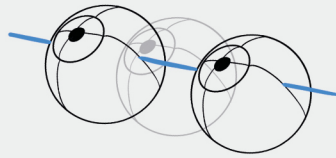


BOTH EYES

Next let's try to connect both eyes with our Loomis head.

1.

Try to picture the eyes on a skewer ... Looks a little macabre, but it's easier to imagine. :D



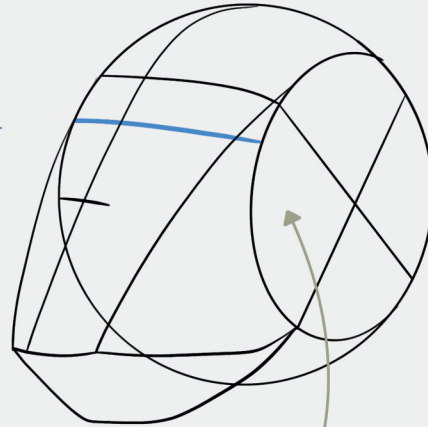
2.

The distance between the eyes is always defined by the size of another eye.



3.

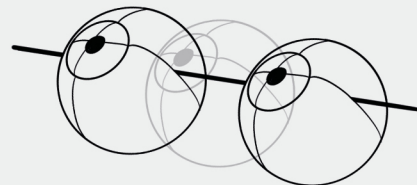
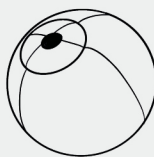
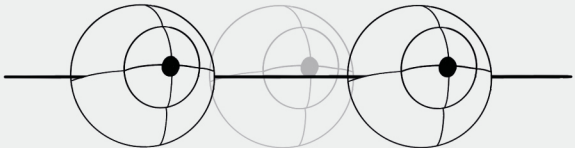
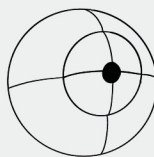
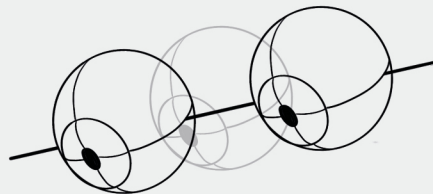
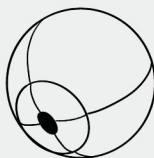
The alignment of the skewer is defined by the Loomis head.



As soon as you've figured out the angle of the skewer, you can align your eyes accordingly.

At first it can be helpful if you grab a real skewer, put 3 styrofoam balls on it and use it as a reference.

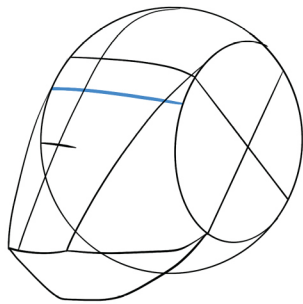
If you want you can do the same with a Loomis head: You just need a big styrofoam ball and a piece of soft cardboard to form the chin.



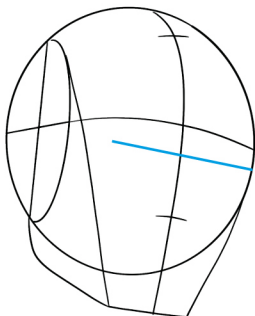
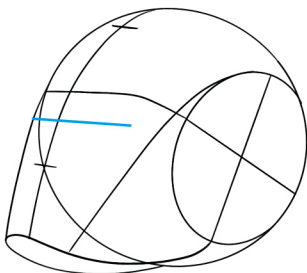
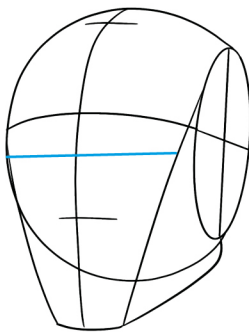
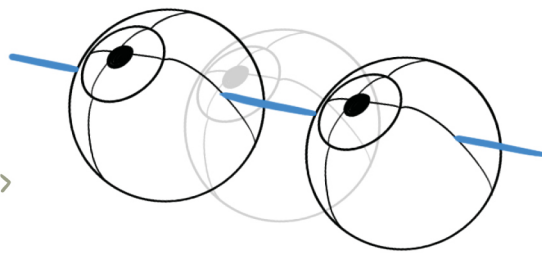
LET'S DO AN EXERCISE
ON THE NEXT PAGE >

CHAPTER 4 - THE EYES FROM ANY ANGLE

Try to draw the eyes on the blue skewers.
The Loomis heads on the left show how the skewers are placed in the heads.



EXAMPLE >



EYES IN PERSPECTIVE

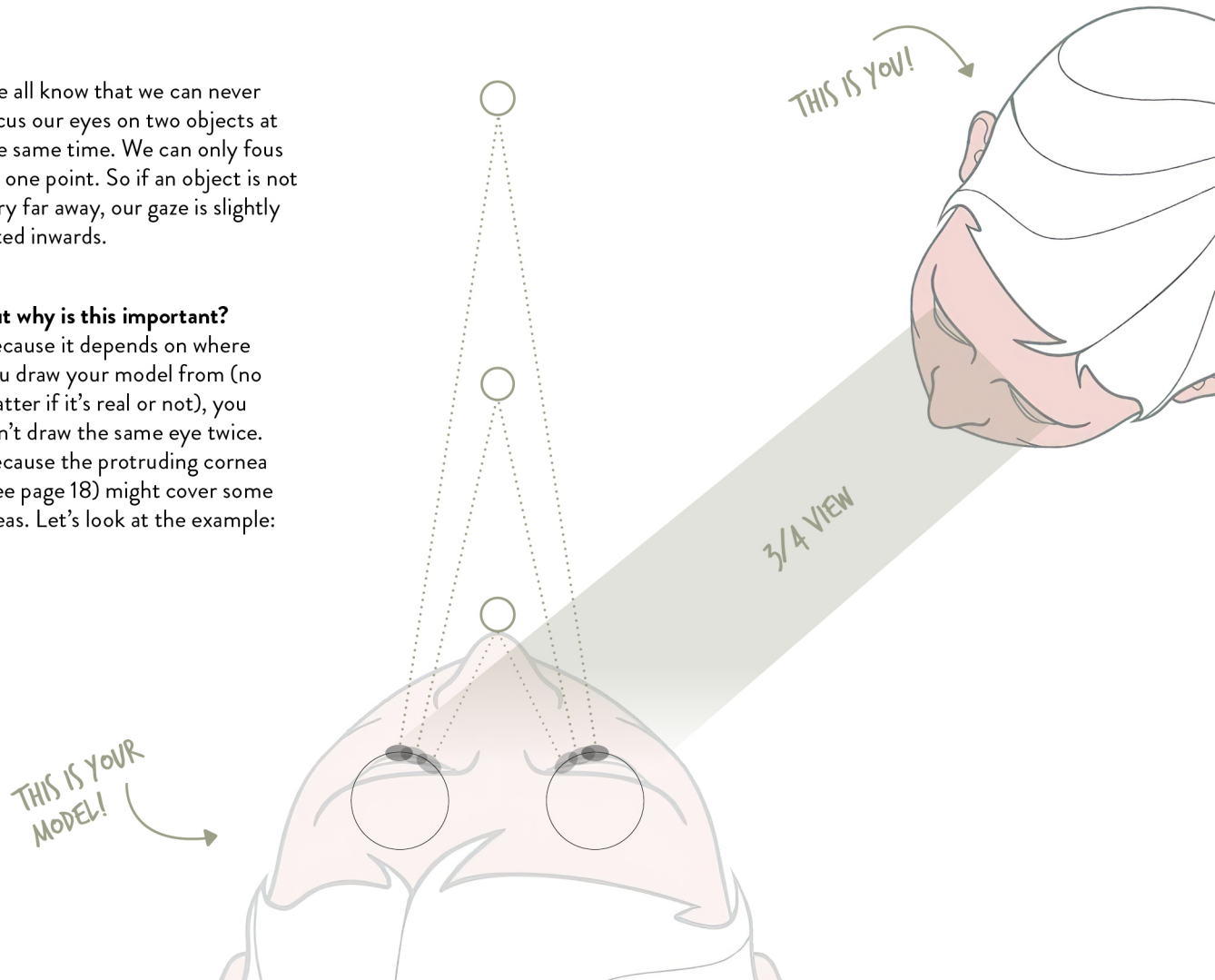
Now it becomes somewhat more difficult...

Always keep your perspective in mind in relation to the model:

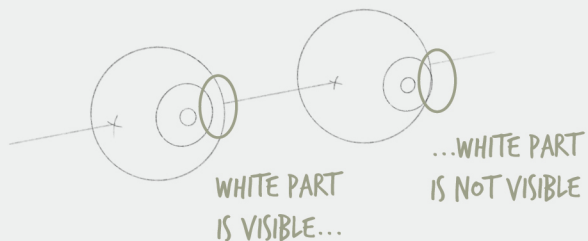
We all know that we can never focus our eyes on two objects at the same time. We can only focus on one point. So if an object is not very far away, our gaze is slightly tilted inwards.

But why is this important?

Because it depends on where you draw your model from (no matter if it's real or not), you can't draw the same eye twice. Because the protruding cornea (see page 18) might cover some areas. Let's look at the example:



So in this example, the eyes of the model would look like this:



You can't see the white part of the right eye, because of the protruding cornea.

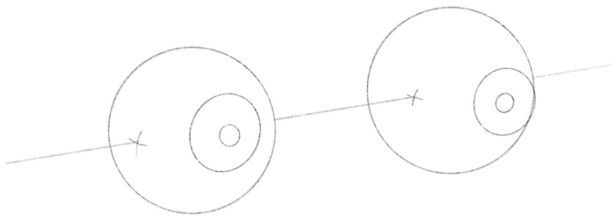
That's why you cannot draw both eyes always exactly the same.

LET'S DRAW THIS PERSPECTIVE
ON THE NEXT PAGE >

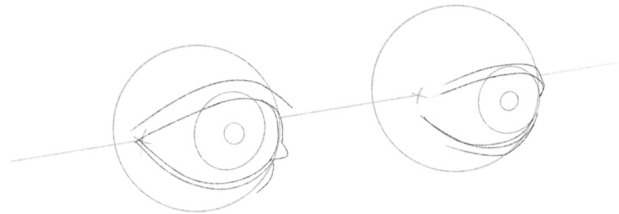
CHAPTER 4 - THE EYES FROM ANY ANGLE

Using the example on the previous page, we can now try to draw a more difficult perspective. The face is 3/4 tilted, with a slight top view. The eyes are looking at something directly in front.

1. "THE EYES ON A SKEWER"



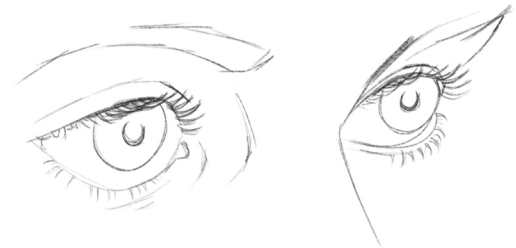
2. "THE CAPS ON THE BALLOON"



3. DELETE THE GUIDE LINES & ADD NOSE AND EYEBROWS



4. ADD DETAILS AS EYELASHES

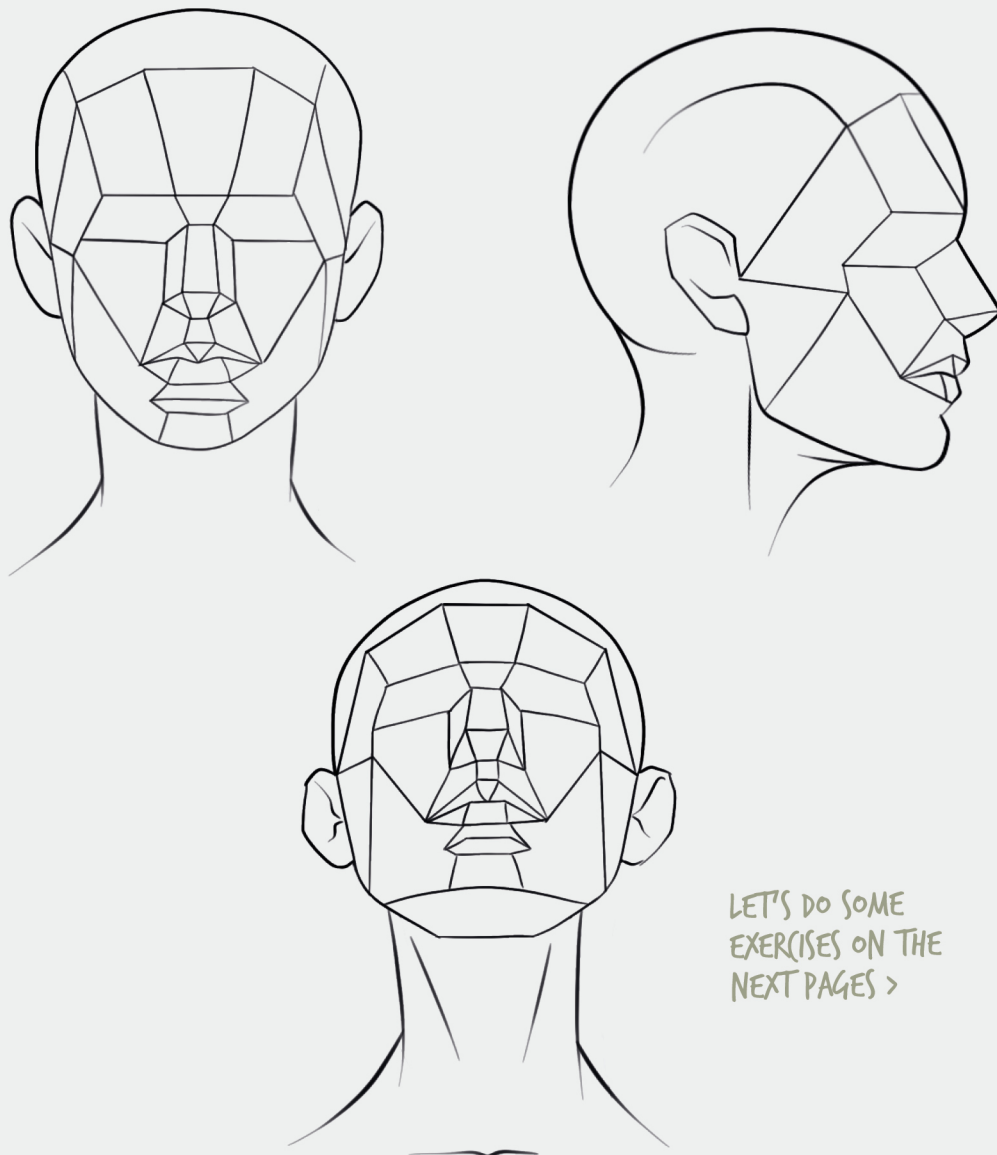


CONGRATS! If you were able to do all exercises, you now know how to draw eyes from any perspective. If you're not satisfied with your results yet: No problem, it takes time and practice, and we're still not finished yet. :D **LET'S CONTINUE ...**

NOTE - THE NOSE, MOUTH & EARS FROM ANY ANGLE

THE NOSE, MOUTH, & EARS FROM ANY ANGLE

The eyes were the most difficult part. Now it will be easier, thanks to the Loom-is face (**which we learned in volume two**): The foundation for the nose, mouth and ears has already been laid...

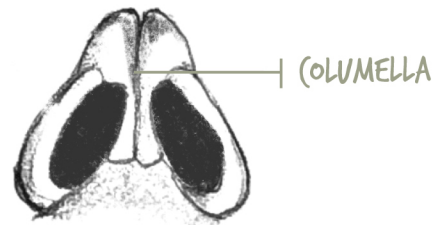
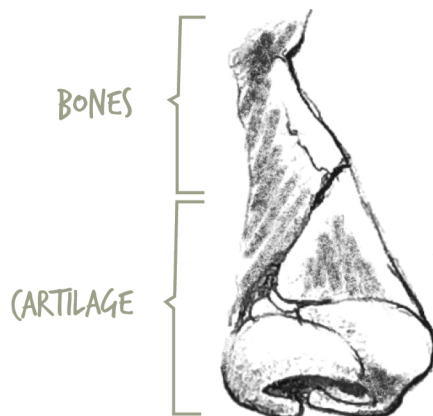
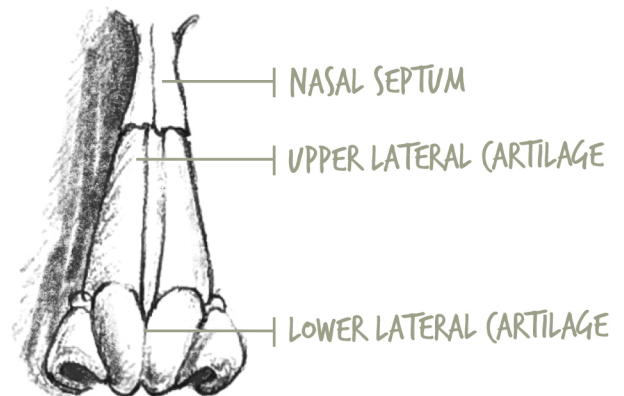


LET'S DO SOME
EXERCISES ON THE
NEXT PAGES >

THE NOSE

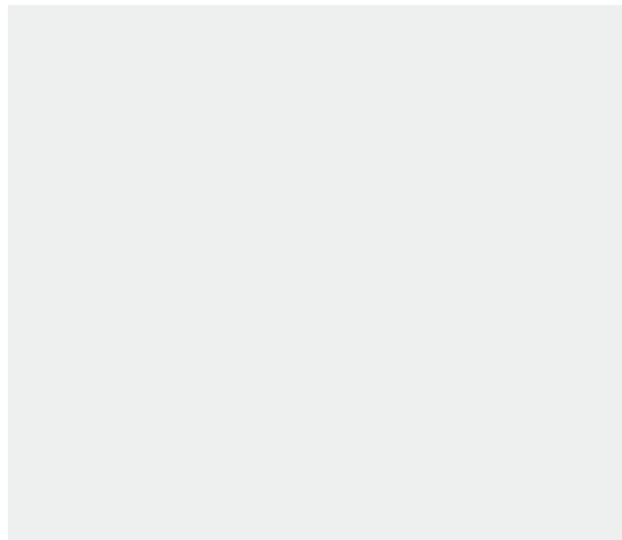
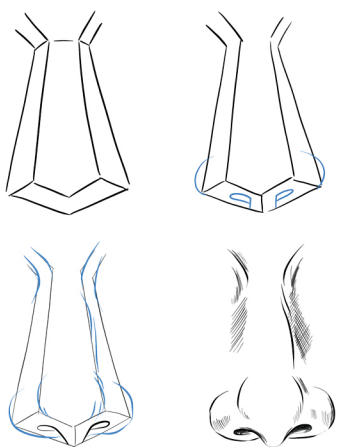
First, some important **anatomical facts** about the nose, so you know how to shade it correctly.

THE NOSE CONSISTS OF BONES, CARTILAGE AND FATTY TISSUE. ABOUT HALFWAY ALONG THE NOSE, THE BONY BRIDGE OF THE NOSE MERGES WITH THE CARTILAGINOUS TIP OF THE NOSE.

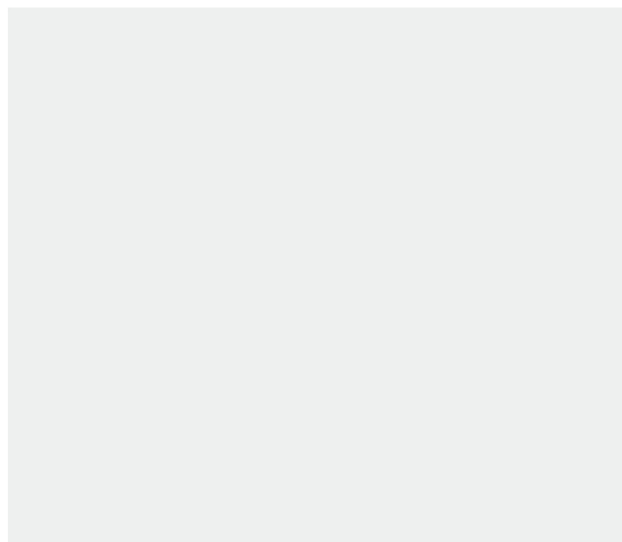
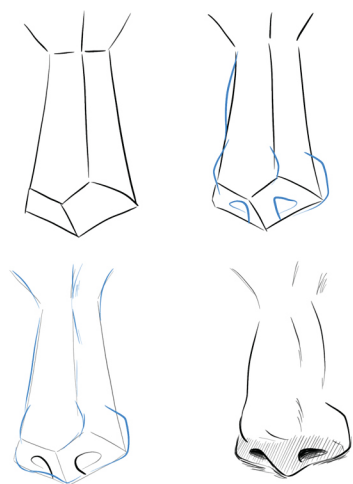


CHAPTER 5 – THE NOSE FROM ANY ANGLE

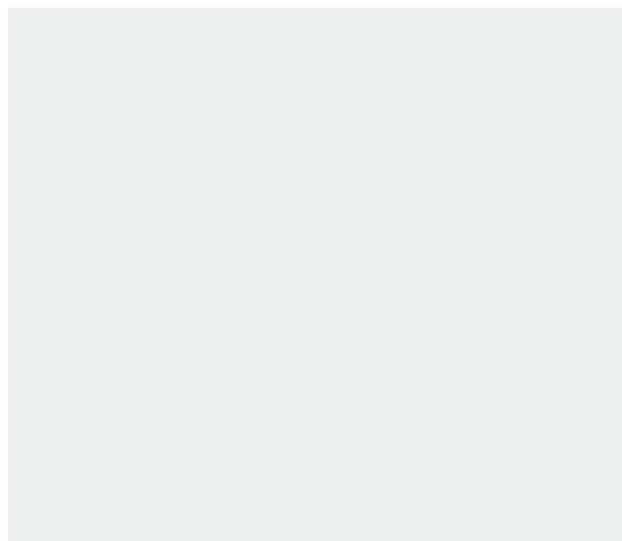
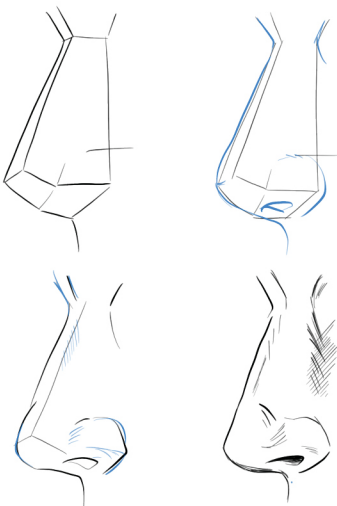
Frontal view



3/4 view



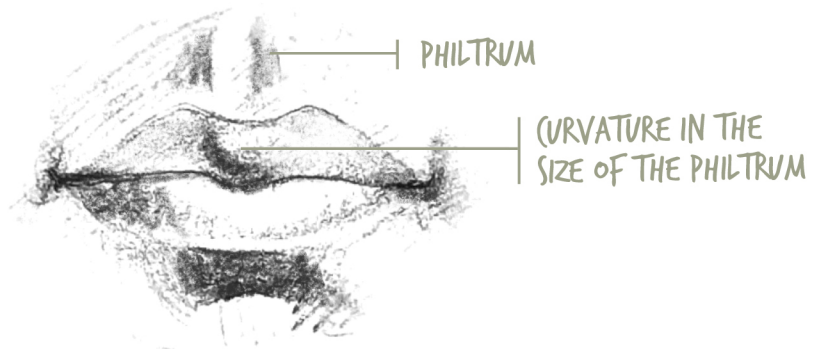
Side view



THE MOUTH

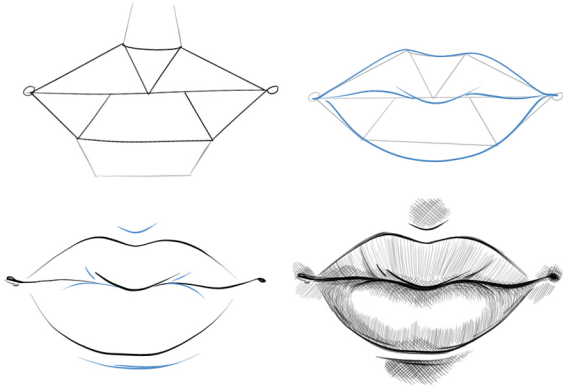
First, some important **anatomical facts** and helpful **tips** for drawing the mouth.

BECAUSE OF THE ROUND ARCH OF THE BITE, IT IS SOMETIMES EASIER TO DRAW THE MOUTH ON A SPHERE IN ORDER TO BE ABLE TO REPRODUCE THIS CURVATURE BETTER.

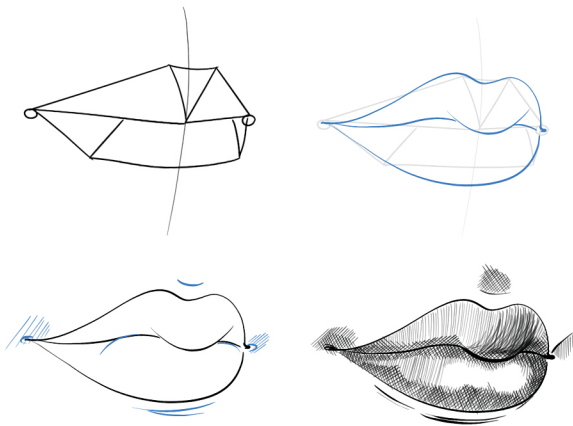


CHAPTER 6 – THE MOUTH FROM ANY ANGLE

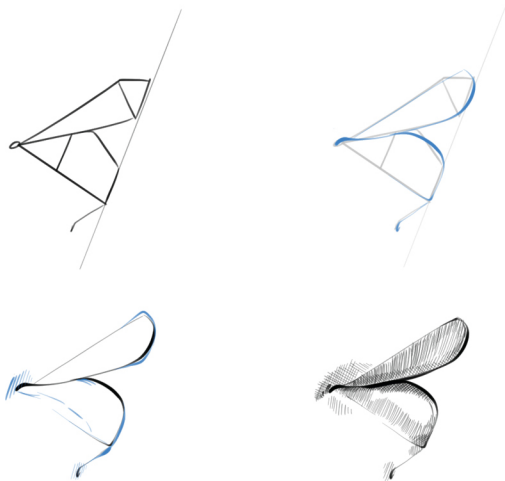
Frontal view



3/4 view

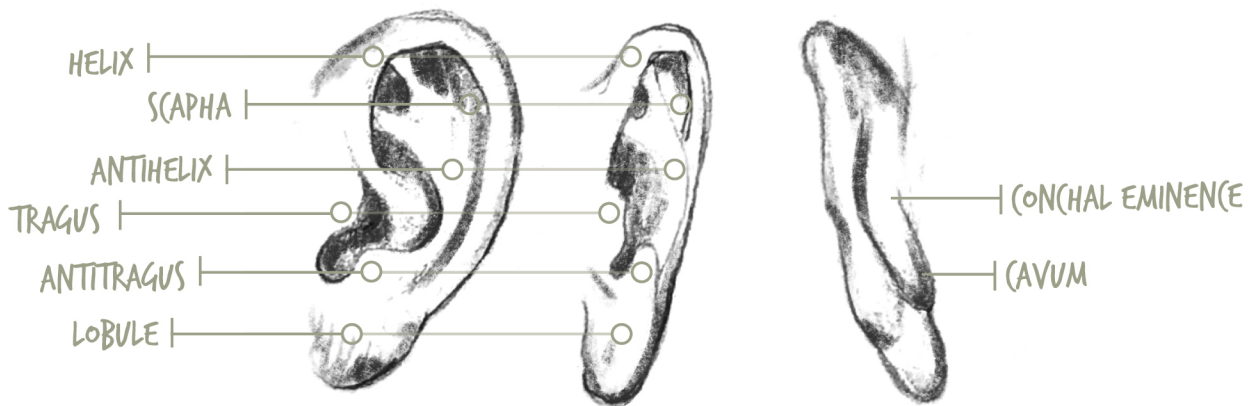


Side view

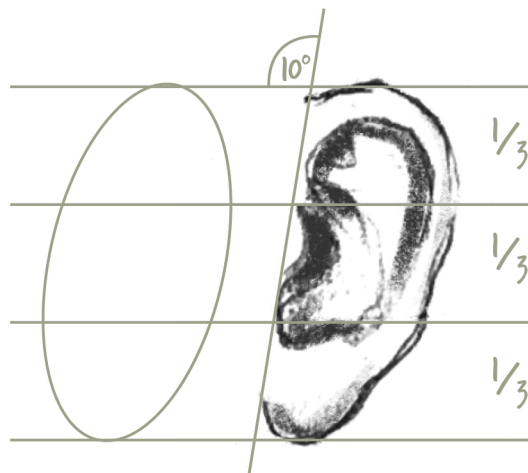


THE EARS

First, some important **anatomical facts** and helpful **tips** for drawing the ear.



IMAGINE THE EAR AS AN OVAL PLATE WHICH IS DIVIDED INTO THREE PARTS AND ATTACHED TO THE HEAD AT AN ANGLE OF 10° .



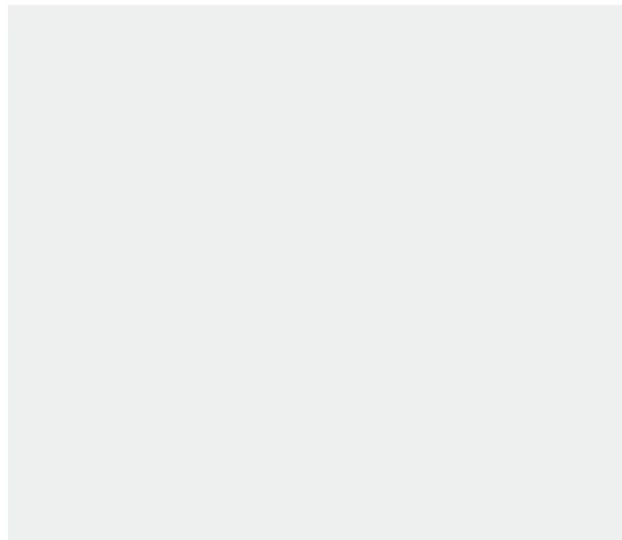
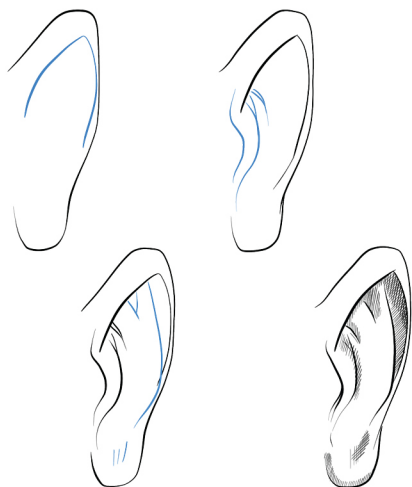
THE COMPLEX SHAPE OF THE EAR CAN BE INTIMIDATING. JUST TRY TO REMEMBER THE BASIC SHAPE IN THE AURICLE WITH THIS MNEMONIC DEVICE:



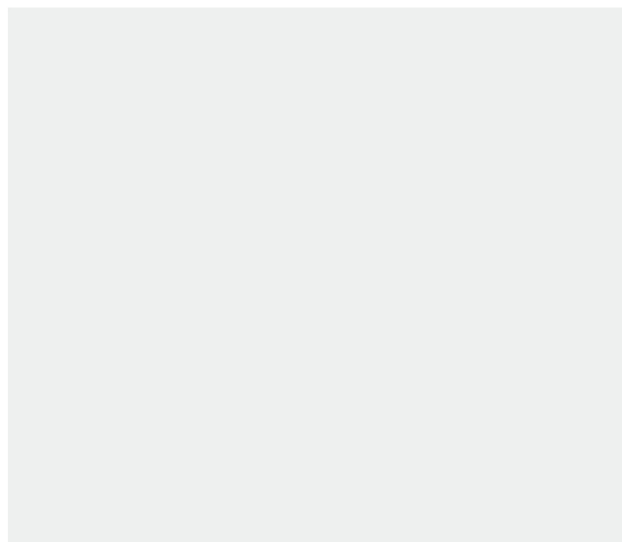
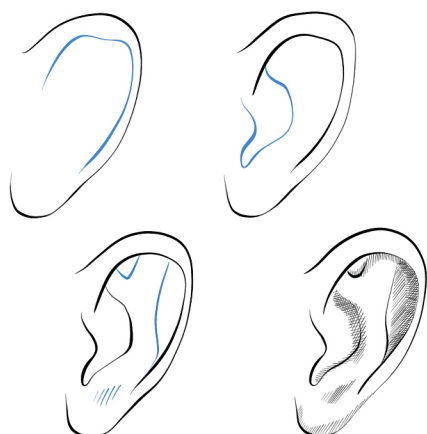
IT LOOKS A BIT LIKE THE LETTER "Y" LYING ON TOP OF A BEAN.

CHAPTER 7 – THE EARS FROM ANY ANGLE

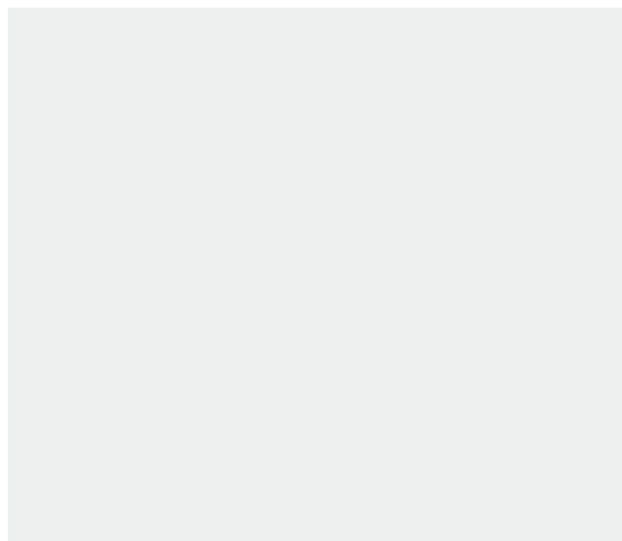
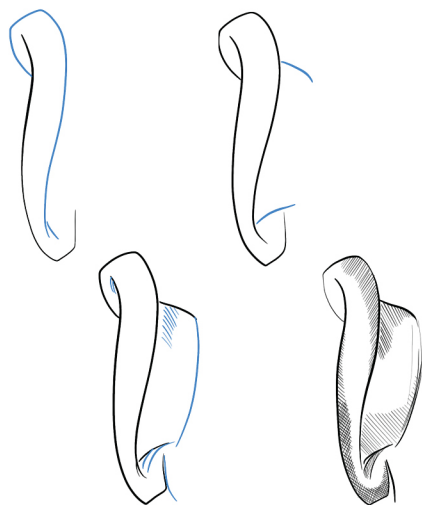
Frontal view



Side view



Back view



EXERCISE – THE FACE FROM ANY ANGLE

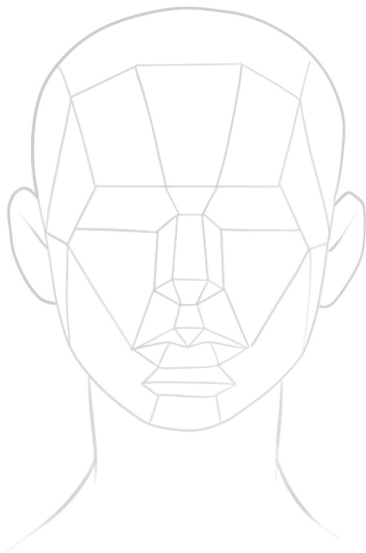
you GOT IT!

EXERCISE

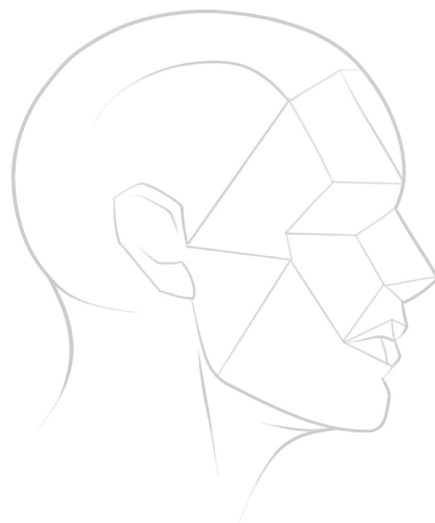
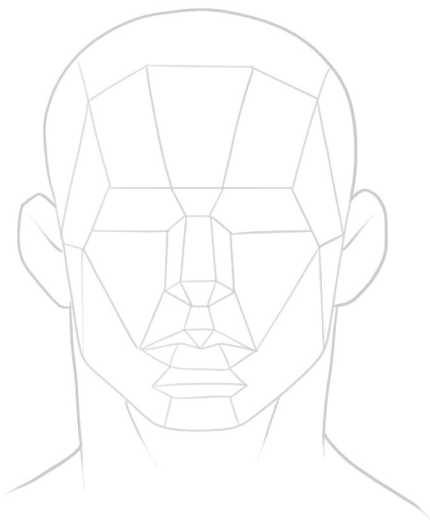
Let's do some more practice, so you can find out where you've got better and where you are still having difficulties. Take your time with this and try to practice on different days, because your brain can store information better if you practice and repeat something over several days or even weeks and months!

Use the different grids on the following pages as templates and find out which grid suits you best. Of course, you can also create your own grid!

FEMALE

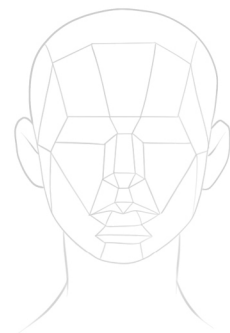
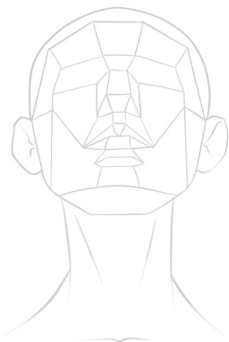
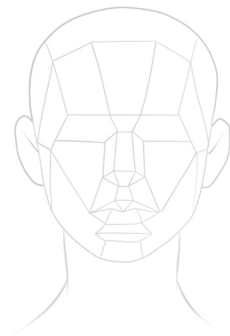
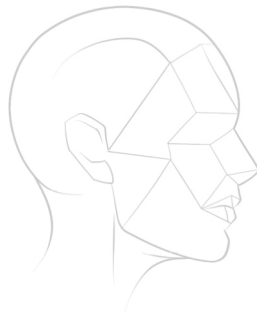
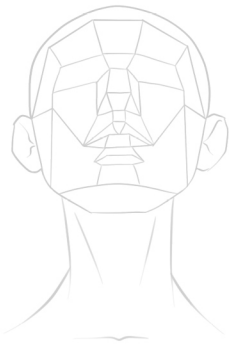


MALE

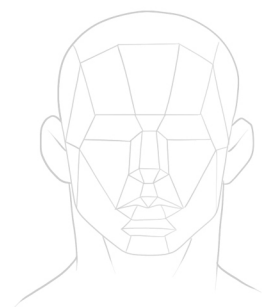
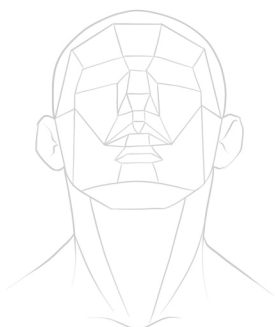
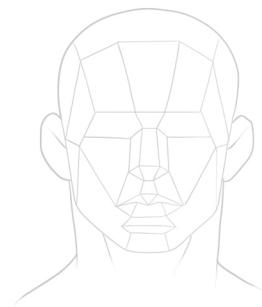
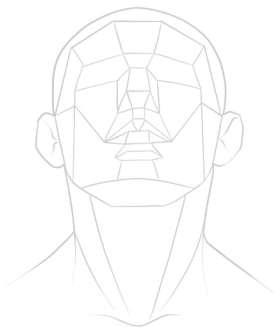


EXERCISE – THE FACE FROM ANY ANGLE

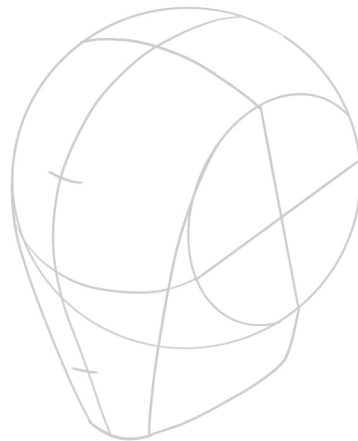
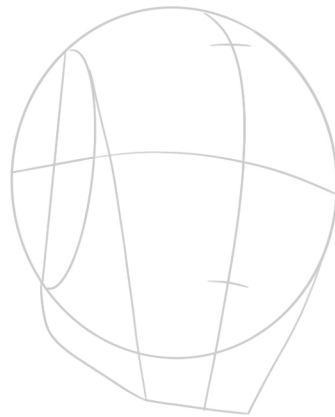
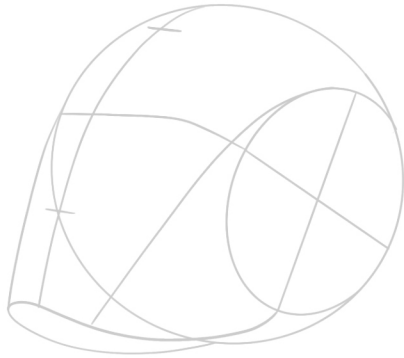
FEMALE



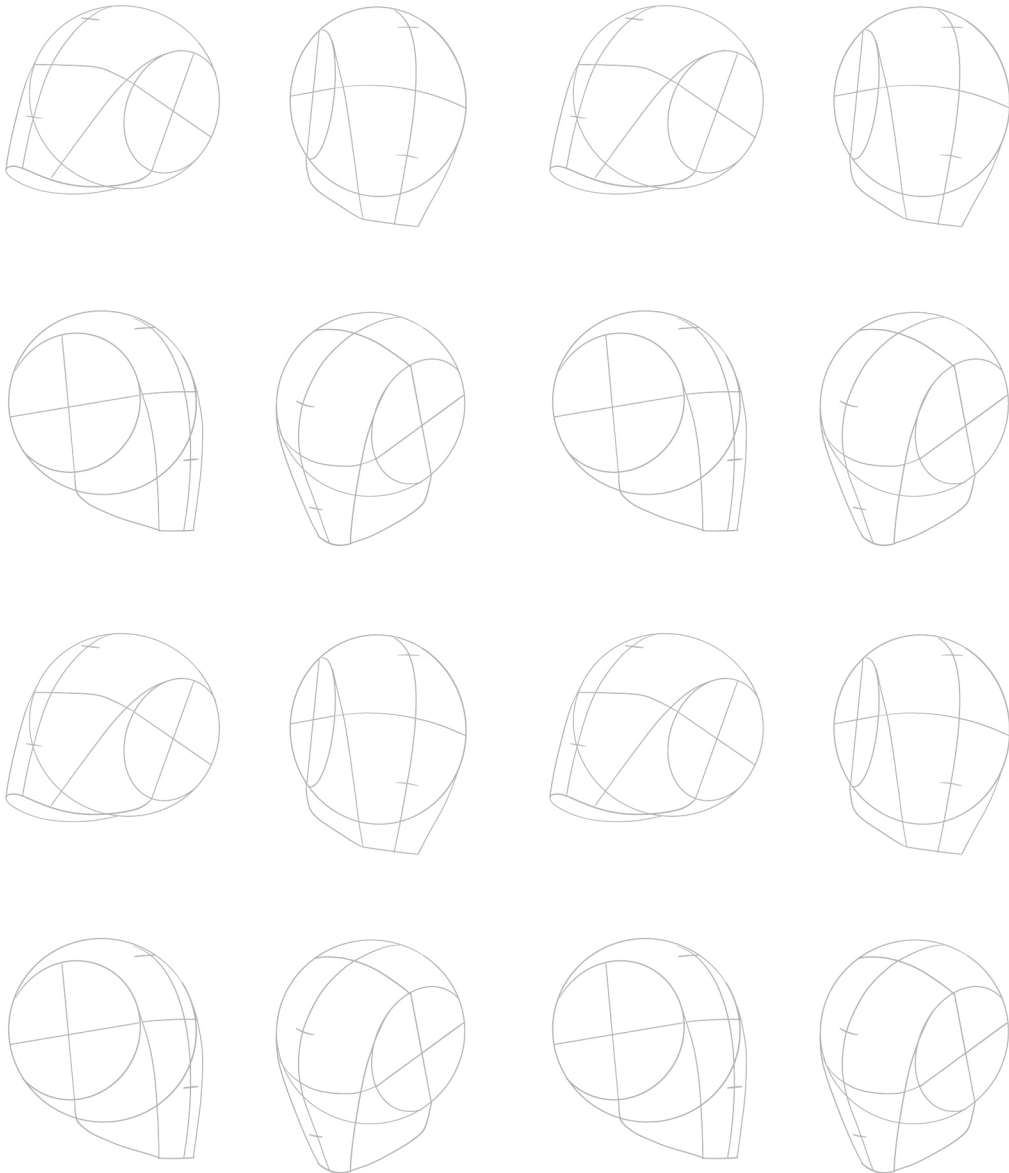
MALE



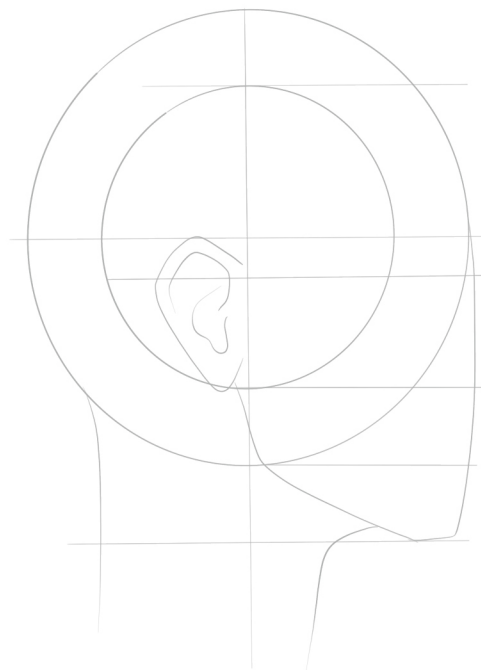
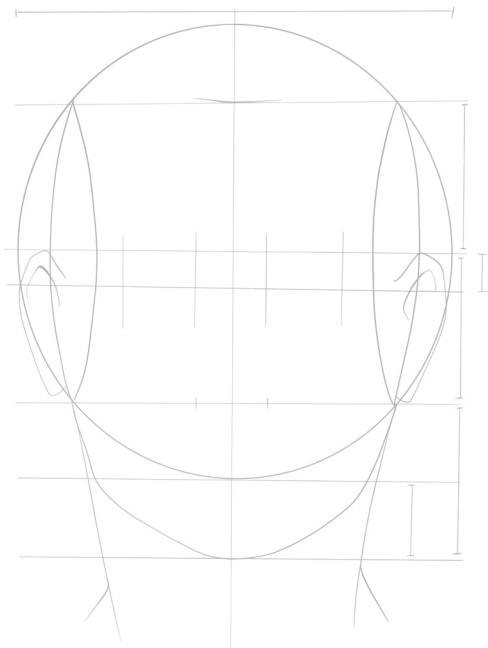
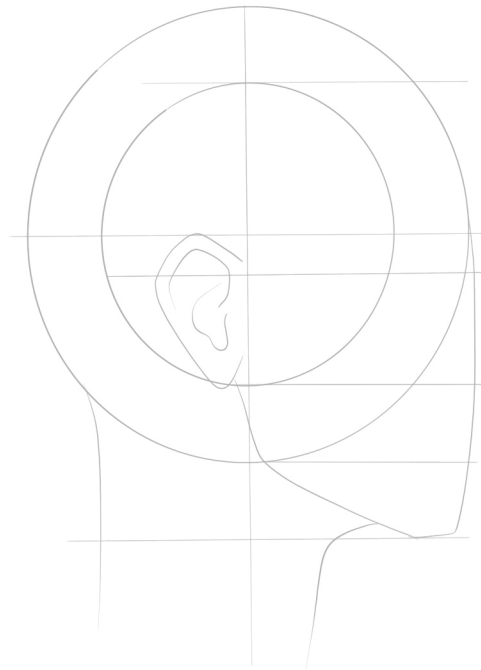
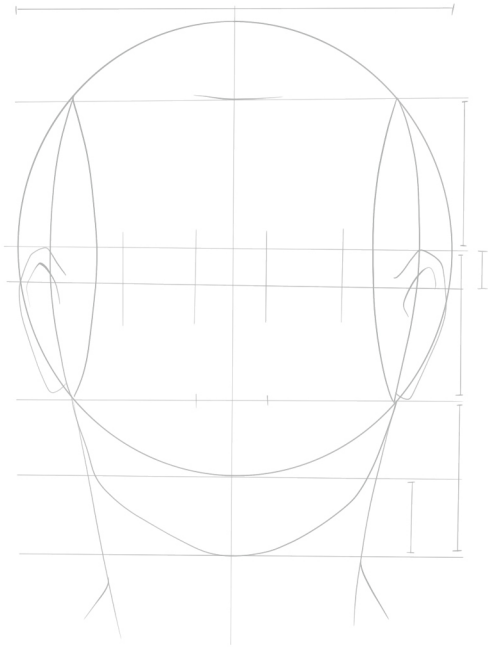
EXERCISE - THE FACE FROM ANY ANGLE



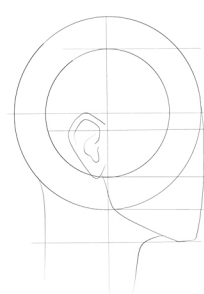
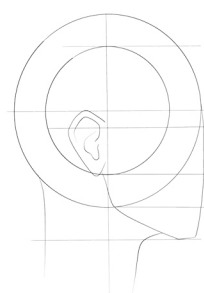
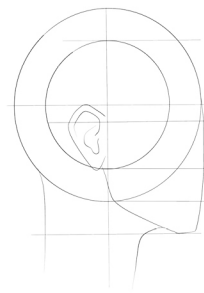
EXERCISE - THE FACE FROM ANY ANGLE



EXERCISE - THE FACE FROM ANY ANGLE



EXERCISE – THE FACE FROM ANY ANGLE



I hope you have learned a lot and also found out where your strengths and weaknesses lie in order to improve them in further exercises!

If you are still not satisfied with your results, don't worry, that's okay. Because learning to draw takes a lot of practice. And it can also be good if you are not 100% satisfied with something, because otherwise you could not improve!

Sooner or later you will also find out if realistic drawing suits you and your style at all. Most people start with realistic drawing, and that's a good thing, because you can learn a lot about correct proportions.

However, if you think that you can't achieve your desired goal despite many exercises, then let your surrealistic style unfold. If you already have this feeling, I would like to tell you a short story:

One of my favorite artists is Tim Burton. Most people know him as the director of movies like "Alice in Wonderland", "Charlie and the Chocolate Factory" or "A Nightmare before Christmas".

However, before he became a director, he drew at the California Institute of Arts, a college that was founded by Walter Disney. The especially eager students were picked as new animators. Since Disney was urgently looking for new cartoonists, Burton was finally hired after 3 years. He then helped to draw the animated film "The Fox and the Hound", one of my favourite films.

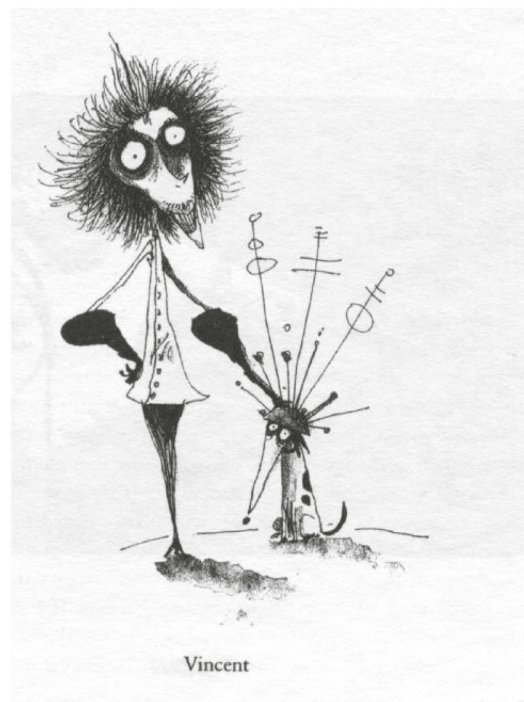


Storyboard Sketches, "The Fox and the Hound"

Burton hated it, though. These cute characters just didn't suit him and he lost his motivation to work. Disney gave him new tasks, but Burton couldn't identify with this style, refused to work, fell asleep at his desk and even hid in the closet in his office once. Most of what Burton created was not retained in the final versions of the films. Meanwhile, Burton was working on a story of his own called "Vincent". Disney loved it and Burton got a budget to make a stop-motion short film of it.

The short film Vincent, was the start of his career. His films would probably not exist today if he hadn't given free rein to his special and unique style.

So you will only be successful if you feel comfortable with your style. <3



Drawing by Tim Burton "Vincent"

WELL DONE!

WELL DONE!

Please note that all of these methods are merely aids that you can use however you want. So, to get good results you don't necessarily have to do everything exactly the same way. It is best to keep practicing exercises like the ones you have already done. You'll soon see: Over time, you will automatically adapt these methods perfectly according to your strengths and weaknesses.

Thus, your own style will develop over time, if that hasn't already happened :)

I really hope this chapter was helpful for you!

If you liked it, I would be very pleased to receive a positive rating 
If you have any feedback or questions, please contact me on www.laurahrubin.com

Xo



More tutorials on www.laurahrubin.com/tutorials

